



Digitalia Records
O Utopia



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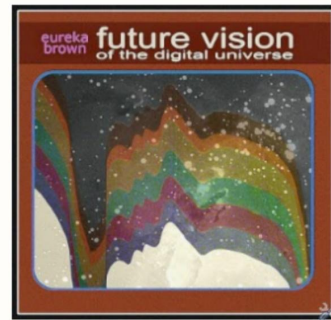
Eureka Brown

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¡Digitalia! [2009] - Eureka Brown



Future Vision of the Digital Universe
[2007] - Eureka Brown

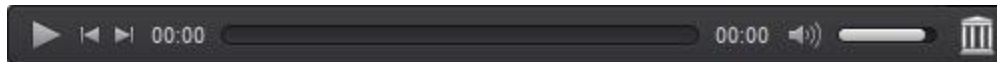


Home

Eureka Brown



POO Mr. Mustache Day 2009

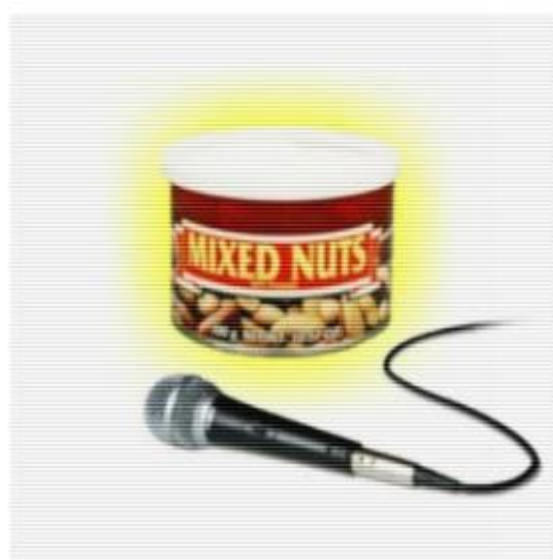


Eureka Brown (2006-2009), a pseudonym adopted by Kris Bauer following the disbandment of [Royal Electric](#) (the short lived final incarnation of CU veterans The Invisible), was originally a solo lo-fi dub pop recording artist who supported his enthusiasm for file sharing by giving away his own [art](#) and [music](#) freely. Following the incognito Halloween release of his first album, *Future Vision of the Digital Universe*, which [gained recognition](#) from [Abbey Road](#) recording artists The Bees, he was assisted by former Victory Records employee, early Invisible band mate, and childhood friend David Brown (aka The [Deebster](#)) in translating the recorded music into a semi-live presentation for audiences around Champaign-Urbana (birthplace of [Ebert](#), the [Web browser](#), and [HAL](#)—who also makes a cameo on the cover of Eureka Brown's Digitalia Records 2016 album) with the help of an iPod Touch. The projection incorporated into the shows, a DVD-R which combined Bauer's animated Invisible and Eureka Brown videos, was also used for various Harsh Pro related events by installation collaborator and Headlights "[Secrets](#)" director Matt Harsh (as seen in the [BRC live show promo](#), which includes footage of [1981 Dub](#), [So Long](#), and [Top Notch](#)—a New Year's 2005 Invisible video teaser with cameos from Harsh and [Tristan Duke of Infinity Light Science](#) which was remixed and finished by Eureka Brown in 2015 as [Top Notch Dub](#)).

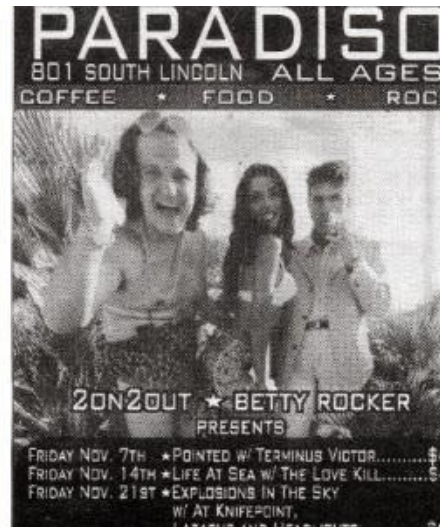
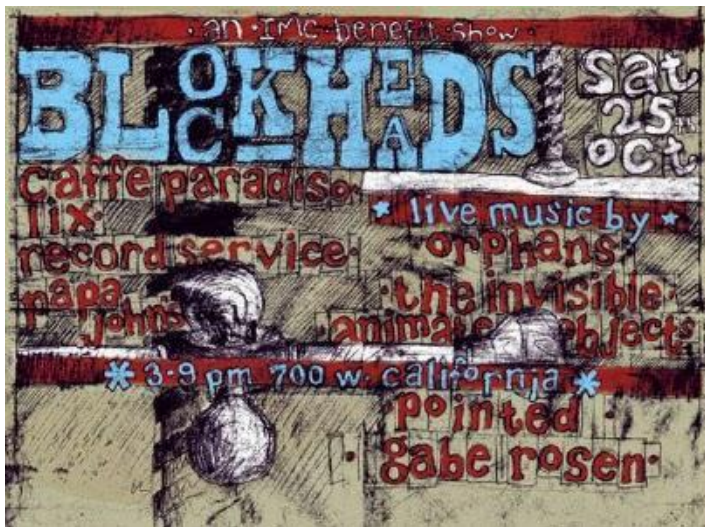
The Deebster was at that time also the [drummer](#) for [The Sugar Gliders](#), the house band of the BRC ([Broke Rappers Coalition](#)), a group of about 10 MC's which included Krukid, Duckman, Harsh, Cornbread, Pauly Walnuts, Jonah, and Text (aka Swords) among others. Following an [appearance](#) on The Duckman Show, which used the song *The Future Is Now* for its [opening theme](#), several BRC members supplied vocals for the [closing instrumental](#) (1981) of the first Eureka Brown set, at [Mike 'n' Molly's](#), where they were joined also by turntablist Larry Gates of Curb Service (post Lorenzo Goetz). In the midst of the sudden flurry of shows that followed, Eureka Brown, who Mike Ingram called "[the closest thing CU has to the mysterious band member mystique that comes with a band like the Gorillaz](#)," quickly found acceptance throughout the CU [underground punk](#) and hip hop music scene. For one BRC show Eureka, who was deemed Pepperglider, actually filled in for Sugar Gliders guitarist Hayden Cler (of JigGaw). The main event born of this alliance was a free end-of-the-year Eureka Brown organized beer garden (non) extravaganza (really), [Freebie Kicks](#), which included Jonah collaborators Kristov's Agenda, Text, Cornbread, The Sugar Gliders, and Krukid—who, having recently opened for The Roots (without The Sugar Gliders), arrived in a limousine; independently of his backing band. The show, which proved to be The Sugar Gliders last, was rained out

and cut short due to internal dissent relating to the limousine stunt.

Eureka and The Deebster were joined by Datawaslost label founders Coltrane Motion (who had previously brought them to **Bottom Lounge** in Chicago) for a March 15th 2009 album (version) release show at Mike 'n' Molly's where the MP3s were uploaded to the internet live at the end of the set. Although the possibility of working together on a release had been suggested, they were unable to reach an agreement compatible with Eureka Brown's insistence upon a free download only release policy (headline: "**Zero Copies Sold**"), which included super limited vinyl only aspirations for a physical release—that would not interfere with the free availability of the zip folders. This **concept** eventually developed into the **Digitalia Records** label, which was poised to work with some time **Triple Whip collaborator Jeck** (of **Q101's** Friday Flow; who **Brandon Washington once called** CU hip-hop's "new underground hero") on The High Street Orchestra's sophomore release **Mixed Nuts**, featuring Duckman, Harsh (whose **Eat Up** EP largely motivated Jeck to record **When Eggs Go Rotten**, on which **Harsh also appears**), Text, and beat maestro Tim Baily. Duckman had previously used an Invisible beat for his International Bomb Squad track 99 Victims and a Bag Full of Guns, while the last High Street Orchestra track, **Blue Roses**, which was dedicated to Herbert Cibul, the late psychiatrist of both Chris Jeckel and the late Harold Ramis (aka Egon), had used the Invisible beat **Top Notch off Invisibility**.



Chris 'Jeck' Jeckel: The High Street Orchestra - Mixed Nuts



Blockheads Poster - (Smile Politely co-founder) Mason Kessinger 2003 / Paradiso Print Ad

Second City alumnus Jeck and High Street Orchestra accomplice Bauer—both former Paradiso employees, like Tristan Duke, Mike Clayton (Hot Glue Gun/Mad Science Fair), and Shane Wirkes (The Sugar Gliders/Kristov's Agenda)—had previously collaborated on the recording of *When Eggs Go Rotten* (released on the old Invisible imprint, **Big Jolt**, named after the Astonishing Moth comic publisher Karl founded after the demise of Lightning Comics*) and had organized in October 2003 on an IMC (all-ages venue) benefit block party event with **Orphans** (pre Psychic Twin/Headlights/Enemies, post Absinthe Blind) in west Urbana called **Blockheads** which, having been rained out, relocated to **Caffe Paradiso** (co-founded by Parasol Records owner **Geoff Merritt**) who, using the Blockheads stage, became a regular venue for a number of years, with Pygmalion Music Festival founder and Absinthe Blind/Orphans drummer Seth Fein booking many shows (**Joan of Arc**, **The Pony's**, **Magnolia Electric Co.**, **Explosions in The Sky**, **Mates of State**, David Bazan, **Phil Elvrum**, etc—Arcade Fire relocated to Highdive), eventually including **Paradiso** in the Pygmalion Music Festival (as reported by Andrew Martin for Prefix Magazine on August 2, 2011), though the stage itself went to the IMC after Bauer's purchase of Paradiso, which had been announced during an interview on *Under The Influence* with former Invisible manager and WPGU assistant music director Alex Rodriguez, fell through when a financial agreement couldn't be reached. A key factor; the enduring impression of imminent domain, the fate suffered by Nature's Table (a similar venue Bauer's Dad had been involved with decades earlier), ever haunts the memory of those close to it. As Table employee Jeff Machota put it at their closing: "historically the university has not built with the community but has built itself and pushed out the community."

*Matt Puckett of Deadweight & the Lost Cause—a band thanked in the liner notes of the Blackouts debut *Everyday Is a Sunday Evening*—notably contributed pin-up art to *Lightning Comics #2*, while *The Astonishing Moth*, on *Big Jolt Comics* (retaining the lightning bolt logo), had a spotlight in the June 1996 VOL. VI, NO. 6 issue of *Previews Magazine*. Marek Townsend, who appears on the cover of the *Moth* with Kris and Karl Bauer also contributed the dialogue with them which is the namesake of the High Street Orchestra track *Beastmasters*, on *Big Jolt Records*.

At the peak of activity, on May Day 2009, a final live show with The Deebster was broadcast via Myspace from **Mass Music**, Todd Reising's recording studio in the back of Parasol Records. Mass, along with The Sugar Gliders' Broadway House, served as a Eureka Brown practice space, while Parasol is a label **well known** for introducing America to Swedish acts such as **José González** and **Peter Bjorn and John** through their **Hidden Agenda** imprint (the actual Polehouse, that the Bauer's own recording studio was named after was a clubhouse on stilts, "essentially a treehouse minus the tree" as **Doug Hoepker** **once put it**, that was so close to the previous East Urbana Parasol location that you could literally see it through the foliage). **Mass** was also the studio where most of The Deebster's beats were recorded for Digitalia (the rest were done at the Broadway House), and for Future Vision there was recorded a flute performance of Tom Paynter (a well-known CU Jazz musician whose notable appearances include **The Last Day Closing Celebration at Nature's Table**, an Urbana Jazz venue that flourished in the 80's, even hosting shows by such CU Indie Rock mainstays as **Hum**—who Deftones' Chino Moreno cited as a **major influence** in 2010—and **Poster Children**—who appear on the 1989 Chicago alternative rock compilation **Light Into Dark**, where **The Smashing Pumpkins** made their first appearance on record).

After a potential slot at the Canadian Sled Island Festival fell through, The Deebster moved to LA amidst fizzling discussions of an expanded line-up that would have included The Sugar Gliders keyboard player Daniel Modica (of Kristov's Agenda), and live shows came to a halt during the summer of 2009. At that same time Eureka had just given an **interview** on a blog called *Rebuilding Year* which was evidently shut down shortly thereafter due to copyright related complaints following a nearly simultaneous interview with 4AD artist tUNe-yArDs.

The Deebster returned briefly for a reunion appearance at a Mike 'n' Molly's benefit show with Brother Embassy on the eve of August 1st, the date generally used to indicate the final mix of Digitalia, though the exact release date is not certain. For the very last show on September 11th 2009 Eureka played a solo set on drums (with the Touch for a backing band) at The Red Herring (the vegetarian restaurant in the basement of the Channing Murray) with Krukid (aka Uganda's Gospel rapper, Edwin Ruyonga)—who has shared the stage with The Roots, Wu-Tang Clan, and Lupe Fiasco, performed at Millennium Park, and worked with Rhymesayers, the independent hip hop record label based in Minneapolis.

The sophomore Eureka Brown album, Digitalia, which achieved universal underground **blog acclaim**, **BBC airplay**, and a 2009 years end **top 10 list** of **Dandelion Radio** DJ **Mark Whitby**, was the 2nd installment in a (planned) trilogy of mini-full length zip folder download albums that tell a comic book-esque sci-fi/fantasy story about a future "technological paradise," along the lines of what is described in the preface of the Kevin Warwick book *I Cyborg*—which incidentally was published by **University of Illinois Press**. Thousands of links were automatically distributed with the tagline "unzip me:P" in the form of Myspace html comments with an embedded music video that doubled as a tutorial demonstrating how to obtain the free zip folder download by clicking the idigitalia!.zip link and ignoring Myspace's suggestion not to follow it.* It was, in reality, a (perhaps not-so) carefully constructed Trojan Horse, almost from its very inception. Ambiguous lyrical delivery allowed for an interpretation which deliberately catered to those minded contrary to the persuasion for which it actually aimed to contend. Its true design wouldn't be manifest until the tragic concluding installment when the Utopian delusion finally came toppling down in titanic catastrophe; its prime hoodwinked proponent going up in flames along with it.

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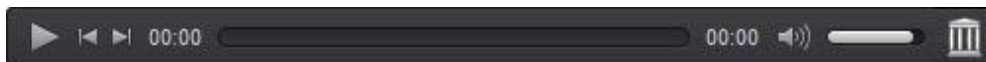
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The Invisible



The Invisible: **Allerton Park, Monticello, IL - Knut Bauer



During the several years of its existence (1999-2006) Urbana-Champaign rock quartet The Invisible released three EPs ([The Album of the Eye](#), [High Spirits](#), [Lo-Fi Apocalypse](#)), two full length albums ([Here It Comes](#), [Invisibility](#)) and recorded a third full length (that has not been released) out of their basement studio, (The) Polehouse. The vast majority of their work was written and recorded by brothers Kris (aka Eureka Brown) and Karl Bauer and later translated into a live presentation with the aid of a constantly evolving cast of characters, which included two guitarists; Jacob Montgomery and Phil Summers, and six drummers; [Zachary Sloan](#), David Brown (pre Solo Mono), Travis Smith, Kipp Wilfong, Chris Black, and former Buzz stringer/Beauty Shop drummer [Joe Martin](#) (once, for the last in a decades old series of In-Stores, that had included such bands as They Might Be Giants and The Smashing Pumpkins, at Record Service, the only [Coalition of Independent Music Stores member](#) in Illinois, where he and Kris Bauer had [both worked](#) for [Phil Strang](#); the duo performed as The Invisible). The Invisible were later renamed Royal Electric before being joined by Bellcaster drummer Michael Allen, who performed one Pygmalion Music Festival with them before moving to Vermont with wife and Triple Whip drummer Jane Boxall.



The Invisible: Last Record Service In-Store - [Saturday, Feb 28 2004](#)

The only non-demo album that was actually pressed was the debut, *Here It Comes*, which was mixed and mastered at Private Studios by Bauer brothers landlord Jonathan Pines (the main Polehouse location was next door to Private), who has mixed much of the music on Polyvinyl, including *Japandroids* and *Of Montreal*, and who co-engineered the Billy Bragg & Wilco album *Mermaid Avenue Vol. II* which was nominated for the Best Contemporary Folk Album Grammy in 2001.

Having shared the stage with nationally recognized Champaign-Urbana acts such as [Absinthe Blind](#) (as Groove Timber - pre *The Invisible*), [Headlights](#), [The Blackouts](#) (pre *The Living Blue*), [The Beauty Shop](#), *Shipwreck* (pre [The Dirty Feathers](#)), and [American Minor](#), as well as numerous established non-CU acts such as *Songs: Ohia*, *The Pony's*, *Joan of Arc*, *Steve Burns* (of *Blue's Clues*), and others, while never establishing themselves as headliners, receiving [mixed reviews](#) on their albums, ****The Invisible* were minors in a scene that were well known to those familiar with it.

Kayla Brown, who previously had led the Mud / Parasol band *Feaze* (and who later sang the National Anthem at Wrigley Field), contributed vocals to the *Here It Comes* song *The Seasons*. Zachary Sloan, the drummer of Salt Lake City Weekly's 2011 Band of The Year King Niko (whose front man filled in for Panic! At The Disco's during a 2011 X96 event), was the drummer for the original Groove Timber lineup and also played drums on three tracks from the *Invisible* debut. [Tristan Duke](#), the maker of the hand-etched hologram on Jack White's *Lazaretto* LP and on the [hologram edition of 2112](#) by Rush, also played "steamwand" on (secret song) from the same *Invisible* album *Here It Comes* (on [Big Jolt](#)) and co-illustrated with Kris Bauer the cover of the 2004 *High Street Orchestra* album *When Eggs Go Rotten* (also on [Big Jolt](#))—a drawing which had previously been used for the cover of the [May 11-17 2001](#) issue of *The Octopus* ([Vol. 7, No. 18](#)), a past alternative weekly from CU. The steam wand was recorded at some time Pygmalion Music Festival venue *Caffe Paradsio*, where [1999 UHS alumni](#) Duke and Kris Bauer were both employed.



The Invisible (contributors): ****Tristan Duke, Redbeard, Aaron Hapke, Kris Bauer

Tractor Kings unofficially mixed their first album **Sunday Night** with Swoon front man Joe Stover at "Polehouse"—which was at that time a wing of the kitchen in the house where Duke lived with Kris and Karl; the location where the Bauer's hosted their first in a series of annual 4th of July parties—where The Tractor Kings agreed to perform a free show with The Blackouts and Parasol Records label-mates The Violents (although the show was cut short before The Blackouts could headline due to noise complaints).

Kris and Karl Bauer both **appear briefly** in the music video for A Desperate Cry For Help by The Beauty Shop, which was filmed at the Headlights **farmhouse** shown on the cover of their **Remixes** album. Also, **Karl appears** in the video for **Serrated Friend** by The Living Blue which, like Werewolf Cemetery: Issue 4 (which includes a cameo from Kris as Beaner), was directed by "fellow Pi Omegan" Jason Butler of **Brainsmart Productions**. Karl's short film, One Roach for Seamus, which, like Butler's Thoraxx II: The Breeding, was uploaded to YouTube in its entirety in the weeks leading up to the 2013 Pi Omega Omega Mr. Mustache contest, was co-written in 1990 by **POO president Barney Joyce**.

The name Golden Eagles, **seen in the opening credits**, is a reference to their Leal era grade school gang that was predecessor to their spoof fraternity (when Wiley School closed Karl went to Leal and Barney went to Yankee Ridge). POO originated in the mid to late 90's with an answering machine message in which the New Street roommates identified themselves with their joke frat names Moose and **Scooter**; Karl being the Scooter to whom Barney referred in a 2013 interview with The Rusty Slide. The New Street duplex, which was some time host to the Pi Omega Omega Formal, originally housed the recording studio that came to be known as Polehouse, and it was there that the earliest Groove Timber sessions were recorded as well as the first Here It Comes sessions with Zachary Sloan.

While having publicly renounced in 2014 any former association with religious/fraternal organizations in general (particularly the Assembly of God, Pentecostal church), Kris, a Lealite who had illustrated Jumers Castle Lodge and the Alma Mater statue for the two Leal School Option 3/4 C publications (which also included illustrations by **childhood friend** and future High Street Orchestra collaborator **Marek Townsend**) called Children, Architecture, and History, was given the frat name Deco, which is the architectural style of the grade school itself—in the manner thus described by Barney in the Rusty Slide interview: "Back then, I'd just come up to you and give you a name." Whether the nicknames be arbitrary, as in the case of when Karl named Barney Moose, or they have a simple explanation, as in the case of when David King was named Duke, as Barney puts it: "it sort of depends on how much gin is in me that night." Whatever the case may be, In the decades since its founding, **POO** has grown into an estimated 2,000 person wide running gag that everyone connected to the CU nightlife seems to be in on, from the **Duke of Uke**, to **Ward Gollings**, to the "Rock 'n' Roll" **Mayor of Champaign** himself.

The origin story of the Bauer family's involvement with the CU music scene does not begin with the creation of Pi Omega Omega however (or even with the founding of its grade school predecessor for that matter), but with the various contributions of the family patriarch, Knut Sr. Knut Bauer, who **studied photography** with **Art Sinsabaugh** (photographer of Chicago Landscape #117, aka "the spaghetti bowl") and **Robbert Flick**, **took the cover shot** for the 1978 LMI **Mosaic album**, and was a sound man of sorts at **Nature's Table** (recording shows for cable TV), where his saxophone mentor **Guido Sinclair** regularly performed during the final years of his life. **K. Paul Boyev**, who played on the 1988 Area album with Henry Frayne (of Lanterna), interviewed Guido in 1987 for Better than Nothing magazine, calling him a "Bebop legend." Thirty seconds in Guido mentions that Knut Bauer produced the Variety in Motion program that's going on TV that night, asking Boyev if he knows Knut.

Now, Chicago saxophonist and composer Ernest Dawkins, who was named **Chicagoan of the Year** twice by the Chicago Tribune, says it was the "Bird" sound of Guido's alto that motivated him to pick up the instrument in the first place, while Guido's own **original tunes** include a composition named after Knut Bauer called "**Knute's Tune**"—a rendition of which, performed by **Happy Blues Orchestra**, was recorded for Digitalia Records at Polehouse in May 2015. As Guido often played saxophone with Knut in the living room of the Bauer house in those days, one night he looked down at a young Kris Bauer who was playing a rhythm along with the music and exclaimed that he would one day be a drummer. This prediction proved to be true, and years later Kris, whose experience in the performing arts began with the **Boneyard Creek Cloggers** in the early nineties, wound up playing hand drums on stage with **Rocky Maffit**, the percussionist on the **Mosaic** album whose cover Knut photographed decades earlier, at Taste of Champaign with an African dance group organized by **Nature's Table founder** Shelley Masar. One of the last Invisible shows was in the Skylight Court, as part of the 2006 Boneyard Arts Festival, in front of the **Art Coop**, the CU art supply store where Castor guitarist **Ben Eversmann** was formerly employed by Knut Bauer, who co-owned it since 1971. Joe Pence ranked the show among his **Top 5 C-U Concerts** for The Best of 2006 - By Writers and Readers for OpeningBands.com. Kris had opened the set, complete with video projection by Duckman and a stage installation, descending the flight of stairs from the mezzanine with a cordless mic (courtesy of Text) and a suit and bowtie. The cops came during the Top Notch video premier at the end of the set and cleared the place out.



Happy Blues Orchestra: May 1, 2015

The Invisible played the Pygmalion Music Festival during its inaugural year in 2005, the same year Karl Bauer designed the cover of the **Pygmalion issue** of The Hub, a free CU weekly—earlier that summer Pygmalion Music Festival founder Seth Fein (ex Absinthe Blind) was poised to be the replacement drummer for a series of concerts in promotion of the album Invisibility. The arrangement fell through due to extraneous circumstances and The Invisible were forced to make do as a trio (with additional vocal contributions from High Street Orchestra front man Chris Jeckel)—guitarist Phil Summers and Kris Bauer took turns backing each other up on drums for part of the set, while an iPod mini provided additional instrumentation for the rest (the latter strategy, a practice that became the standard Eureka Brown MO). Kris Bauer was a student in the class of **Mark Rubel** that worked on **Rectangle's Prowl Across the Arctic EP** (with Hum front man **Matt Talbott**) at Pogo. Kris and Karl Bauer, who had merely lent Henry Frayne an ADAT machine, are also credited with Mechanical Assistance in the liner notes of the 2002 Badman album **Sands** by (**My Morning Jacket** label mates) Lanterna, who've had music used for Steven Spielberg's film **Catch Me if You Can**.

The music video for **The Pod by Hum (which was featured on **MTV's 120 Minutes**) was also shot at **Allerton Park** in Monticello, IL, where Knut Bauer photographed **The Invisible**, as seen on the cover of the **January 27-February 02, 2005 Local Music Issue** of The Hub (top center, to the right of **Don Gerard's** Greedy Loves Polaroid montage).

***Edward Burch, the [suitcase player](#) of The Viper and His Famous Orchestra, and longtime collaborator of the late Wilco multi-instrumentalist Jay Bennett (who appears with Burch on [Songs From The Material World: A Tribute To George Harrison](#) with Dave Davies—of The Kinks—among others) wrote in the January 23, 2004 issue of The Paper that High Spirits "[shines as a function of its economy of production.](#)" Then, with the release of Invisibility that followed, regular OpeningBands contributor Joe Pence wrote "[these songs evoke a crisp, cohesive grasp of some truly intangible intuitions and emotions. A very worthwhile and exciting album; one that begs to defy its namesake,](#)" with former Record Service owner (and employer of the Bauer brothers) Phil Strang adding in the January 27, 2005 issue of The Hub "[the opulent imagination of Kris and the boys avoid the imbroglia and opprobrium of so many other garage bands. Displaying the normotensive attitude of their contemporaries they record hook-filled music for the aughts.](#)" But while a perhaps equally biased Lorenzo Baeza characterized If I Fall In Love as a "[near perfect acoustic ballad,](#)" he also trashed Drama Queen most thoroughly, writing that it "[rides a regurgitated surf-rock guitar line that swells up in a sickeningly atrocious punched out chorus,](#)" giving the album 2.5 stars. As was the case with some of their more [influential contemporary](#) acquaintances, scarce criticism received outside the sphere of local press was [far less enthusiastic](#). All said and done though, The Invisible were mentioned among the "[more notable bands](#)" in The Top 20 C-U Albums of the Decade article on [Smile Politely](#) in 2009—in stark contrast with the subsequent incognito Eureka Brown project that has been excluded entirely from all such conversation regionally (having never been submitted for review in any official capacity; being distributed exclusively through social media—on an exponentially greater scale), while receiving universal acclaim among unfamiliar outsiders internationally.

****Tristan Duke and Redbeard (Jake Spidle) both [contributed backing vocals](#) to track number 8 (The Good's Gettin' Better) on Here It Comes by The Invisible, while Duke supplied the steam wand innovation/performance for the secret song appended to the end of track number 5 (The Empty Promise) which was also available individually for free download on the Invisible website listed as track number 6 "(secret song)". Aaron Hapke co-wrote the song Transparent Time/Space Fabric on [The Album of the Eye](#), a 4-track Invisible pre-debut CDR album that takes its name from a "Book of the Eye" concept developed in the sketchbook drawings of Duke. Hapke also [provided instrumentation](#) with Bauer for the High Street Orchestra album When Eggs Go Rotten, the cover of which was illustrated by Bauer and Duke. This photograph of the four was taken at the Allerton Park Fu Dog Garden (c. 2000) by High Street Orchestra front man Chris Jeckel.

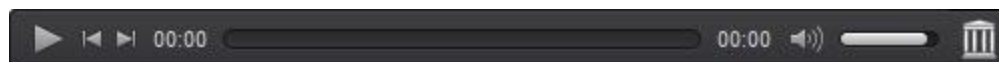
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Groove Timber



Groove Timber: Channing Murray, Urbana, IL



Groove Timber (pre The Invisible) was an American band from Urbana, Illinois that was formed by brothers Kris Bauer (aka Eureka Brown, K. Bauer) and Karl Bauer along with Jacob Montgomery around 1996 or 1997. Joined shortly thereafter by drummer Zach Sloan, all of the band mates besides Karl, who graduated from UHS several years earlier, were members of the **Urbana High School marching band's drumline**—which was during that time under the direction of music teacher/Funky Butt Drum Club (pre Temple Of Low Men) front man Brandon T. Washington. Following the split of Montgomery's first band, Phat Rock, weekly practices were held after school at the Montgomery household. The first Groove Timber show was with Absinthe Blind (pre Headlights) at the homecoming "Tailgreat" party, which the band was accepted into by the student senate on the basis of its submission of a tape including especially the Willy Wonka song Pure Imagination recorded early on by Kris and Karl Bauer. A photograph of Kris which was taken at the event was included in the collage in the liner notes of the Feaze album that was released on Mud / Parasol—Feaze singer Kayla Brown's brother David (future Invisible/Eureka Brown drummer) sat in on the hand drum for the show. Groove Timber went on to produce an analog cassette album with the full original line up at the Montgomery house as well as a digital EP with producer/Imaginary Posse (pre Emotional Rec Club) front man Joe Donhowe (whose voice is heard on the intro) at Magnet Lab, where the sophomore Absinthe Blind album Solar Shift was recorded days later by sound man/producer Joe Stover of the Hammerhead Records band Swoon (which Karl Bauer also played bass for in 1998) —Donhowe later **worked** with **Flaming Lips/Hum** producer **Keith Cleversley** on his debut **Emotional Rec Club** album.



The Echo: September 27, 1996



CU Cityview, December 13-19, 2002

Because all of the band members besides Karl were still teenagers, involved with a high school music scene that had included such bands as **The Dr. Johanson Band** (Joe Di Pietro led pre Absinthe Blind), CNS, Fuzzmaster 7, Carmel Camel and the Yichel Chan project Atrius (pre Absinthe Blind), the Channing Murray (an all ages venue on the U of I campus) was the only place outside of Urbana High School where Groove Timber regularly performed. One notable show was with the Scott Kimble project Hushtower (pre Terminus Victor), where Kimble's band played against a projected backdrop of the animated film John May produced with their song Completely Dresden, the only

such performance in promotion of the film. Groove Timber also played the annual high school event Urbana Rocks, changing names to The Invisible in time for a special end of the year performance which was held in the high school cafeteria just before graduation in 1999. Several months later, after contributing drums to three songs for the debut Invisible album Here It Comes, Sloan moved to Salt Lake City where he joined the acclaimed King Niko. Montgomery also played guitar on the Invisible record but moved to Chicago (where he became the drummer for the Justin Gee project Charming Barnus—pre The Chemicals) before the Mike 'n' Molly's CD release show in December of 2002. When CD Man failed to ship out the discs by their latest target arrival date, The Invisible were forced to play the CD release show without any CD's, triggering a split between them and their sometime manager Alejandro Rodriguez.

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